The Shakespeare Newsletter

Vol. VIII: 6 | *"Knowing I lov'd my books, he furnish'd me . . ."* | December, 1958

Earle Grey Theatre Completes 10th Year Of Shakespearean Productions

Toronto, Canada—With the presentation of *King Lear, Hamlet,* and *The Comedy of Errors,* the Earle Grey Shakespeare Festival completed ten years of Shakespeare activity on the campus of Trinity College at the University of Toronto. Before the presentation of *King Lear* on the opening night Lieutenant-Governor Mackay unveiled a plaque commemorating the decade of service to the community contributed by Earle Grey and his wife, Mary Godwin.

During the past ten years the sponsors have been responsible for the founding of: 1) The first Shakespeare Festival in Canada (1949) annually presenting three plays each summer. 2) The introduction of Elizabethan staging in this country. 3) The first annual series of all-Elizabethan Concerts (1949). 4) The first annual professional touring company. 5) The first tour of High Schools of the Maritime provinces of Canada.

At the conclusion of the regular five-week Festival in early August there was a short festival at McMaster University in Hamilton, Ontario, and then a six-week 4,000 mile tour with *King Lear* and *As You Like It.* The company of sixteen travelled by chartered busses which also carried scenery, costumes, lighting, etc. The tour was made possible by grants from The Canada Council and the Ontario Department of Education.

An enthusiastic reception greeted the plays. The *Cape Breton Post* in Sydney, Nova Scotia, on October 25, headlined *As You Like It* played "In Manner to Suit the Queen's Taste." *King Lear* was distinguished by its "Skill and Dignity." A similar reception was accorded the group in Halifax and elsewhere. Hundreds of the audience were witnessing their first Shakespeare production.

Earle Grey starred as Hamlet and Mary Godwin as Rosalind. Peter Needham imported from the Old Vic Company was cast in the role of Edmund.

New York Shakespeare Festival Stages A & C Benefit

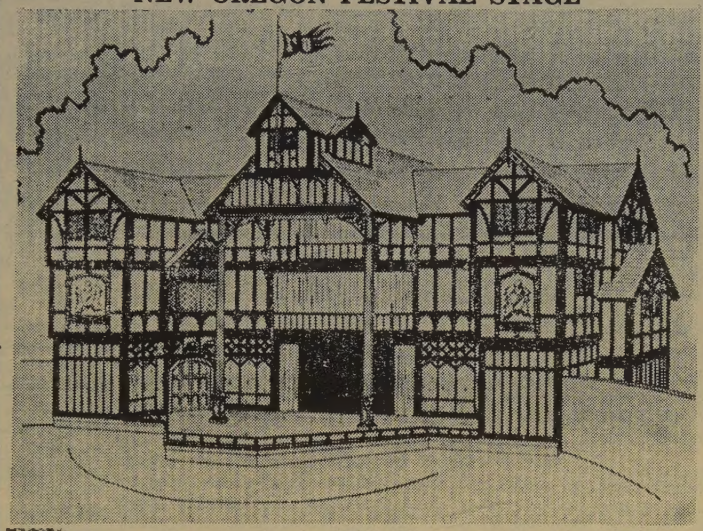
In order to raise $100,000 for the free summer season in Central Park, the New York Shakespeare Festival will stage a special benefit performance of *Antony and Cleopatra* at the Heckscher Theatre on January 13th. The play will run for a week with all performances free except the Tuesday benefit. George Scott and Colleen Dewhurst are appearing in the title roles. Joseph Papp is directing.

The performance is the first of several to be presented during the winter season.

Oregon Festival Drive For New Theatre Nears $275,000 Goal

With the old Shakespeare stage razed to the ground the Oregon Shakespeare Festival Fund drive began in November and by Christmas had attained 81% of its $275,000 goal. The old stage had been condemned as a fire hazard for the past three years.

NEW OREGON FESTIVAL STAGE



Except for the war years, the open-air theatre with its Fortune-style stage has been in service since 1935. The 1958 season, the 18th saw the completion of the complete canon of Shakespeare's works. From a local event of three day's duration the Festival has grown to a forty day affair attracting actors and theatre-goers from the whole world.

Plans for the new theatre call for a remodeling of the audience-area bowl in accordance with recommendations of acoustical engineers, improved lighting facilities, and better seating. A permanent three-story stage structure will provide better facilities backstage. The stage itself will be of the familiar apron type to facilitate production in the Elizabethan manner. Construction has already begun in order to have the theatre ready for the July 29 premiere. The 19th season will run for forty days until September 5th. The Festival will be an integral part of Oregon's statewide Centennial celebration.

Slated for 1959 are *Measure for Measure* and *Antony and Cleopatra* to be directed by Allen Fletcher, and *Twelfth Night* and *King John* to be directed by Robert Loper. Angus Bowmer, festival founder, is the Producing Director. A fifth play may also be scheduled. With *King John* the festival begins its second production cycle of the ten chonicle histories scheduled for completion with *Henry VIII* in 1968.

Players Theatre Opens With King Lear In N. Y. C.

The Players Theatre, formerly The Shakespearewrights, opened its new theatre with a preview performance of *King Lear* on December 30. Virtually the entire play was performed. Philip Lawrence directed a cast most of whom have had extensive experience at other Shakespeare festivals and Broadway theatres.

The majesty of Lear, the injustice of his daughters, the loyalty of Kent, the wise jesting of the fool, and the interplay of the subplot were well represented. So remarkable is the power of this play that there was virtually no applause after great scenes—the audience being so moved that to applaud the horror and injustice would seem to praise that which a moral audience could not sanction. The only obvious omission was the failure to bring the bodies of Regan and Goneril back on the stage after their deaths; the only addition—unnecessary we thought—was to bring the fool back to kneel over the dead Lear and Cordelia at the end of the play.

The small stage was made to serve its purposes admirably with merely a few parapets to signify a castle. A railing at a fire-exit on the stage served as the stocks for Kent. In the small theatre spectators close to the stage might have objected to the shouting of lines and the almost deafening effect of the storm.

Donald Goldman's group has had high praise from the important reviewers for previous productions. The caliber of this preview performance bodes well for the group in their new Greenwich Village home at 115 McDougal Street.

An eight week limited engagement of this first production is scheduled.

Sir John Neale Receives Doctorate at Folger Convocation

Sir John Neale, the distinguished British authority on Queen Elizabeth, was awarded the honorary degree of Doctor of Humane Letters at a special convocation at the Folger Shakespeare Library on November 16. The Amherst College degree was conferred by Amherst President Charles W. Cole. The college is administrator of the Library.

The citation honored the scholar for years a Professor of English History at the University of London, who was recently knighted by Elizabeth II for his standard biography of her noted predecessor.

Sir John Neale was invited to the Library to open the celebration of the 400th anniversary of the accession of Elizabeth I. The Library has prepared an extensive exhibition of Elizabethan materials drawn from its collection—the most comprehensive in America for the study of the reign of Elizabeth and her Stuart successors.

Seven Shakespeare Papers At New York MLA Meeting

As in past years, an interesting selection of papers on Shakespeare were presented at the Modern Language Association when it met in New York for its 75th Anniversary Meeting from Dec. 27 to 29.

Richard Hosley, Missouri, "An Approach to the Elizabethan Stage." Robert P. Adams, University of Washington, "King Lear's Revenges." Jean Collignon, Rutgers, "Andre Gide and *Hamlet.*" Harry T. Levin, Harvard, "Form and Formality in *Romeo and Juliet,*" Herbert Weisinger, Michigan State, "An Examination of the Myth and Ritual Approach to Shakespeare." Harold S. Wilson, Toronto, "*Richard III* and *Macbeth,*" Willard Farnham, U. of California (Berkeley), "Weisinger vs. Wilson: A Comment on the Foregoing Papers." Fredson Bowers' (U. of Virginia) paper on "Remarks on the Nature of Bibliographical Evidence," was also of interest.

Editorial:

MUCH ADO ABOUT CLOTHING

We had intended to let the subject of costuming Shakespearean plays lie fallow for a while, but it is impossible to resist the temptation to add to the evidence by citing some remarks from our current reading.

On October 16 Mr. Cyril Luckham addressed the 453rd meeting of the Shakespeare Club at Stratford-upon-Avon and told the members that he felt that "we actors have become even less important than the set and the costumes. We are tending to go a bit too far with decor as compared with our continental colleagues, and for this reason Shakespeare is liable to suffer." Too much scenery hampered the actor.

Readers may remember that when Messrs. H. S. Bennett and George Rylands reviewed the 1946-7 season at Stratford (*Shakespeare Survey,* Vol. I, 1948, p. 107) they noted that "the players, according to general opinion, have found it hard to stand up to their settings, trappings and costumes." Those who have seen actual or illustrated Stratford productions designed by Tanya Moisiewitsch know that she has been a boon to the theatrical yard-goods business.

When we were younger we admired the "good-guy" with his white ten gallon hat, white charger, and the "bad-guy" in black. But in our advancing years we feel it too obtrusive to have Orlando and Rosalind in pure white and Oliver and Duke Frederick in black. This kind of symbolism immediately makes us think of the director and designer and that is precisely what they want. Why should the actor get all the attention! Frequently both actor and designer are more intent on expressing themselves than their author and there's the rub.

When in 1950 Sir John Gielgud's production of *Much Ado* was pronounced incomparable, writes Harold Matthews reviewing the 1958 Stratford production of the play, "Clearly, therefore, in 1958 *it had to be done differently.* Douglas Seale has placed it in the popular crinoline period [Sicily in the mid-nineteenth century], which sentimentalizes the romance and makes it resemble a novel by Ouida. It is a pleasing novelty and it is instructive to note how a change of period affects the values and the emphases of the comedy." (*Theatre World,* Oct. 1958, p. 27)

In the January issue of *Theatre Arts,* Sir John Gielgud has written a superlative article entitled "A Shakespearean Speaks His Mind." From it we cite his remarks on costuming which might be called a definitive pronouncement on the subject. After talking about the dangers of cutting and altering the texts, he continues:

"It is dangerous, too, and confusing, to play Shakespeare in costumes of a period later than his own, for the practice complicates the problem for an audience and gives the actor an extra responsibility. The humor of *Much Ado About Nothing* and the passionate Renaissance poetry of *Hamlet* belong to the Elizabethan age, and the text cannot make its full efect if the actors are speaking Shakespeare's lines while trying to look and behave like Carolean or Victorian ladies and gentlemen whose manners, furniture and households would have been completely foreign to Shakespeare. The modern-dress offerings were of considerable value in their time, by stripping production of operatic falseness, but now there is a trend toward an elaboration of fancy both in costumes and scenery, allied to a tendency to ignore the music of the verse and speak it like modern colloquial dialogue. This can damage the text almost as badly as did the productions of the Victorian and Edwardian periods with their ruthless cutting, many intermissions and phony declamatory style of speaking and gesticulation. The natural simplicity that abounds in Shakespeare must continually alternate with the rich rhetorical loftiness of the text, and the actor must somehow capture the two simultaneously in his performance."

After some additional remarks on proper reading of the lines he returned to our theme by asserting that he did not think *Troilus and Cressida* "is made easier to interpret (or for the audience to follow) by directing it as a 1913 German operetta." We recall reading of the same play being done, in 1938, with the Trojans in khaki and the Greeks in German uniform. And in the following year *Julius Caesar* was also done as a conflict between democracy and dictatorship.

Recalling the 1955 abstract *King Lear* designed by Isamu Noguchi in which he acted, Sir John says that perhaps "I have no right to make such violent strictures [against obtrusive costuming] . . . The result (at least as regards the costumes) was little short of disastrous, though we conceived the idea of the production not as a stunt but with the intention of suggesting the cosmic timelessness of Shakespeare's greatest tragedy. Our efforts were greeted with horrified expressions of dismay. But I am also bound to admit that the play survived, though for me it was a somewhat scarifying experience." We dare say that the success of this play illustrates Muriel St. Clare Byrne's thesis (*SS,* II, 1949, p. 15) that frequently many go to X's production rather than Y's performance, although with John Gielgud in the cast, it is possible that the audience got a taste of both.

On a recent British Broadcasting Corporation broadcast in England, Margaret Webster told her audience that Broadway has not had a Shakespeare performance in years, and with costs what they are, is not like to have.

Perhaps some enterprising producer should hire Donald Goldman of the Players Theatre (Shakespearewrights) or Joseph Papp of the N.Y.C. Shakespeare Festival. They seem to be able to do Shakespeare on a shoestring, — perhaps because they concentrate on Shakespeare rather than external extraneousness.

THE SHAKESPEARE NEWSLETTER

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From Thomas Pearce's Letter Submitting the Adjacent Article:

In his letter to the editor Professor Pearce wrote: "I feel deeply on the subject of the brilliant and glib New Critics, who half the time reorient traditional material into their own frames of reference. Believe it or not, someone tells me that one of them took Donne's line about "love mummified" and turned it into "mommism" or the modern boy's attachment to his mother! They eschew all historical reference as a fallacy and then foist their own personal reflexes as verities. One of them vouchsafed to me that the only Shakespearean criticism of any value had been written in the last ten years. I'll grant it's criticism (for which we render due thanks) but frequently it isn't "Shakespeare."

WIT AND WISDOM IN MR. HEILMAN'S OTHELLO

Thomas W. Pearce, University of New Mexico

In "Wit and Witchcraft: An Approach to *Othello,*" Professor Robert Heilman identifies "wit" with wisdom and "witchcraft" with love and then offers the auditor or reader of the play a choice between the two.[1] In a brief dissent, I would like to insist that his use of both words is outside Elizabethan context and the choice he offers is more Heilman than Shakespearean.

In his summary of the lines employing the words "wisdom" and "wit," Mr. Heilman keeps equating the two as though they were synonyms, each identifying the reasoning process exemplified and practised by Iago in deceiving Othello. "Reason as an ally of evil is a subject to which Shakespeare keeps returning as if fascinated," he states, and then describes the program of Iago as "of wit—of the reason, cunning and wisdom." By contrast, Heilman points to witchcraft as a metaphor of love, "a magic bringer of harmony between those who are widely different, Othello and Desdemona" and "a magic transformer of personality." With the general sentiments here expressed, no one could find basis for disagreement, but the terms do not fit the play into the ideology of the period and they reverse the meaning, even the imagery, associated with the "web" and the handkerchief.

"Wit" and "wisdom," to an Elizabethan, were not the same things, but two aspects of a mental process leading to "understanding." Pure wit was reason or the mind as it worked upon sensory data (those factors of "imputation and strong circumstance" which Iago used to demonstrate Desdemona's guilt). Wisdom, however, was achieved by combining "intelligible wisdom" (knowledge acquired by the soul) to "sensible wisdom" (which could be acquired by any living species, even animals having one or more senses or avenues of sensation. The soul, however, was a divine substance bestowed upon man by God. It distinguished him from other living creatures, some of which could by custom and memory perform acts which looked like reason, but man alone possessed the quality of understanding gained from the contemplation of God. Thomas Elyot, in his book *Of the Knowledge Which Maketh a Wyse Man* (1533), tells us that to trust only the senses is to put out the light of the soul and to become ensnared by hypocrisy and deceit.[2]

Iago, then, never acquires wisdom in the Elizabethan sense, because the eyes of his soul are clouded by the senses, the same cloud of the senses which covers the handkerchief which a sorceress gave to Othello's mother. This handkerchief had been woven by a sybil 200 years old, who sewed the design with prophetic fury on a cloth spun by consecrated worms, after which the cloth was dyed in a fluid prepared from the hearts of mummified maidens. The "magic" in this "web" is no loving harmony as alluded to by Professor Heilman, but the same black "sensible knowledge" which was used by Iago throughout the play. It represents none of the "magic transformation of personality" which Heilman calls the bond between Othello and Desdemona. It is just the reverse: the illusion, the madness, which sensation can produce to blind true sympathy and understanding.

The choice Shakespeare offers the reader is not an "either-or" choice of "wit or witchcraft," but wit, that is, reason, illuminated by the soul through the love of God to become understanding. This type of wisdom only Desdemona possessed. All the others in *Othello* are blinded by the inadequacies of perception and the baseless fears sensory stimuli can provoke.

1 Shakespeare: Modern Essays in Criticism, ed., Leonard F. Dean (1967), pp. 294-310. The same ideas are found expressed in earlier essays in The Sewanee Review and The Arizona Quarterly in 1956 and in Mr. Heilman's book Magic in the Web (1956).

2 Of the Knowledge Which Maketh a Wise Man. (London: Thomas Berthelette, 1533), p. 97.

On The Identity of "Mr. W. H."

Frederick J. Pohl,

"To the onlie begetter of these insuing sonnets Mr. W. H. all happiness and that eternite promised by our ever-living poet"—from dedication of published Sonnets, 1609.

The "eternitie" promised by the poet would not apply to a man who merely collected the sonnets for the printer. "All happinesse" indicates that Mr. W. H. was still living. Some say they find it objectionable to pry into Shakespeare's private life. I recognize that the eternity promised would be conferred, the poet believed, by the immortality of the poetry, and not by a revelation of the name. A new theory, however, might be of great biographical importance, if it brought to light Shakespeare's formative years. It may be argued from Sonnet 81, "Your name from hence immortal life shall have," that Shakespeare expected that his friend's name would some day be known, or intended that it should be.

From his being called "Mr." (Master), we know definitely that Mr. W. H. was not titled, not a knight or higher than a knight in rank, but that he was a gentleman. If he had been a knight or of higher rank, the printer would not have dared to call him "Mr.", as it was a punishable offence to belittle any knight or nobleman by use of a term that would place him in a lower social category. It was likewise a punishable offense to apply to a person a term that would assign him to a higher social category than the one to which he belonged. Mr. W. H. was not so high as even a knight, but must have been a member of a family of gentry. He was in easier circumstances than Shakespeare, for in Sonnet 111 the poet asks the friend to pity him for having had to earn his living in a less than thoroughly respectable way. The *Sonnets* not only tell us the social rank of Mr. W. H., but they tell us that he reached marriageable age at some time during Shakespeare's acquaintance with him. Marriages at 17 were then not uncommon, but is is likely that Mr. W. H. at the time Shakespeare urged his marriage was at least as old as Shakespeare was when he himself married.

His Early Years

Strolling players, like mountebanks who flocked to country fairs, were at one time classed with beggars, thieves, and highwaymen. Since the law required every man to be a productive worker, and actors were generally held not to be productive, actors were considered outlaws. To give legitimate actors legal standing, a nobleman who wished to patronize the performing of plays would take actors into his protection, issue them a license, and permit them to wear his livery. Oliver Baker says of Shakespeare that "the most probable manner of his departure from his native town was that he left with a band of traveling players." The scarcity of tradition in Stratford as to his youthful activitites before and after his marriage is a strong indication that those activities largely took place elsewhere. With his father known to be a recusant, it was safer for young Will to be earning his living well away from Stratford. If he had expressed any sympathy for his father he was probably in "outcast state." If he taught, it is likely that it was as tutor in a manor-house, or teacher of a group of children privately assembled from families of nobles or gentry to whom the religious sentiments of Shakespeare's father would have been a recommendation for the son.

It is possible that our poet was the young actor Shakeshafte mentioned in 1581 by Alexander Houghton of Lea in Lancashire. The distance from Stratford to Lea was 70 miles. Shakeshafte was the form of the name used in Lancashire, where parish records show several of the name, but no William young in 1581. The name "Ffoke Gyllome" was mentioned along with Shakeshafte. "Gyllome" (Gwilly, Gullin, Gillum) does not appear in Lancashire records. It was probably Welsh. Shakespeare used it as "Gilliams" in *I Henry IV*, 3, at "Enter a Servant". Alexander Houghton's concern for his two young players shows a sense of responsibility beyond what would have been likely had they belonged to local families.

Here is the wording of part of Alexander Houghton's Will: "It ys my wyll that Thos. Houghton of Bryne-Scoules my brother shall have all my instruments belonging to mew sycke and all manr of playeclothes yf he be minded to keeppe and do keppe players. And yf he wyll not keppe and manteyne players then it is my wyll that Sr. Thomas Heskethe, Knyghte, shall have the same instruments and playe clothes and I most hertelye requyre the said Sr. Thomas to be ffdendlye unto ffoke Gyllome and Willm Shakeshafte, now dwelling with me. And ether take theym unto his servyce or else to helpe theym to some mr." (master).

What Happened To The Players?

It has been assumed that upon the death of Alexander Houghton they entered the service of Sir Thomas Hesketh, but this is by no means certain. The will said that the play clothes should go to Sir Thomas Hesketh only if Thomas Houghton did not decide to keep players. Thomas Houghton, in another manor-house of his, had a large hall where there were "revels, masques, and dances." Because he had many children, at least ten by 1581, his wife and children would have wished him to keep players. The will makes it seem probable that the question as to whether he should was being debated. It is true that Thomas Houghton in his will, made in 1588, does not specify players, only "children, servants, tenants, and other persons," but both "servants" and other persons" may have included players. We know that Sir Thomas Hesketh did keep players.

It makes little difference, however, to which of the two households Gyllome and Shakeshafte went. Hesketh at Rufford was only twelve miles across country from Hoghton Tower, and both Lancashire families, with several houses in the same region, were much intermarried and with many children. Both were closely associated with the Stanley (Earl of Derby) family, whose Lathom House was 4 miles from Rufford.

Alexander Houghton's half-brother Thomas Houghton, who was Sheriff of Lancashire in 1564, auditor to the Earl of Derby, builder of Houghton Tower, and was slain at Lea in 1589, had with his wife Anne Kighley 17 children in 19 years. His eldest son, Richard, was born August 26, 1570, succeeded to a very large estate, became Sheriff of Lancashire in 1599, and was baronetted in 1611. He was several times called to represent the Country of Lancashire in Parliament.

Is Mr. M. H. Identified?

Thomas Houghton's second son, in view of the number of children in 19 years, must have been born in 1571. He was named William. This Mr. William Houghton, whose widowed mother Anne became the second wife of Sir Richard Sherburne of Stonyhurst, was presumably very close to his mother, for he married into the same family that she did. His wife was Grace, daughter of Sir William Sherburne of Stonyhurst. Mr. William Houghton settled in Grimsargh, about 6 miles from Lea, and had six children, whom he named William, Richard, Thomas, Catherine, Isabel, and Ann. He died in 1642.

In every particular, Mr. William Houghton (1571-1642) could have been "Mr. W. H." of the *Sonnets*. He qualifies in his station in life and his age in the years when Shakespeare would have met him. He is the only Mr. W. H. of the Lancashire families who does qualify, as far as surviving records show. The theory is as good as any other, and, I think, better. The value here is not in having at last a theory that fits all the requireemnts so much as in what it indicates, if true, of the education of William Shakespeare.

The fascination of any study of Shakespeare is that there is ever present some complicating factor, which in this case is the existence of a London playwright, William Haughton, who collaborated in many plays with Shakespeare's friends, Henry Chettle, Thomas Dekker, John Day, and Richard Hathway. William Haughton was working for the Admiral's Company, 1597-1602. Henslowe on March 10, 1600 lent him 10 shillings "to release him out of the Clink." With Dekker and Chettle, William Haughton collaborated in writing the comedy, *Patient Grisil*, 1599. Ascribed to him is sole authorship of a play whose title, when it was entered by Henslowe in February 1597-8, was *A Woman will have her Will*. This title almost points punningly at a "William", and brings to mind a line in Shakespeare's *Sonnetss* "Whoever hath her wish, thou hast thy will," (see Sonnets 135, 136). When the play was printed in 1616, it appeared with the title *Englishmen for My Money*, with the former title subordinate. Nothing else is know about William Haughton.

The difference in spelling of one letter in the name, with the prounuciation the same, was not enough of a change to conceal identity, if that had been the purpose of the spelling. It is to be assumed, therefore, that the playwright had not changed the spelling of his name. This fact must be taken into account by anyone who considers whether Mr. William Houghton of Grimsargh and William Haughton, active in London, were the same person.

SHAKESPEARE AT THE OLD VIC

Volume V—1957-58

By Mary Clarke

The Old Vic, during the 1957-58 season, completed its ambitious and successful Five Year Plan to produce all of the plays of Shakespeare contained in the First Folio. In this handsome pictorial record of that season, superb action photographs recreate the performances of such stars as Sir John Gielgud, Dame Edith Evans, and John Neville, while Mary Clarke's informative and critical commentaries cover the productions of:

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CURRENT BIBLIOGRAPHY

David Diringer, The Illuminated Book: its history and production, New York, Philosophical Library, 1958, pp. 524, $25.

For the lover and collector of old books, here is a beautifully illustrated volume which covers ancient methods of book illustration, Byzantine, Hebrew, Islamic productions, and the important works of the chief European countries. The author had qualified himself for the present task by previously writing *The Alphabet a Key to the History of Mankind,* and *The Hand Produced Book.* The origin and development of the art is traced and its history is revealed in a text filled with a wealth of references to previous historians and citations to the exact location of the books and manuscripts today. Every chapter is followed by a bibliography. The remarkable feature of the book is the over 700 illustrations, six of them in color, on about 300 plates. Many of them are full sized reproductions of the originals, but even those which had be reduced are so clearly printed that even minute details are evident. That much of the illustration is religious in theme is to be expected, but an illustration from *Troilus and Criseyde* may also be found. That this noble art died with the production of books by movable types is regretted by all who have seen copies of these ancient books and manuscripts.

E. K. Chambers, Shakespeare: A Survey, New York, Hill and Wang, 1958, pp. 325, A Dramabook, $1.45 (paperback).

E. K. Chambers' historical and biographical works are better known than his essays, but this handy volume should remedy the situation. Written from 1904 to 1908 as introductions to the Old Red Letter edition of the plays for general readers, Chambers (in the first edition of 1925, not reprinted in the present edition) tells us that they are "discursive rather than systematic" and represent no single critical theory. Shakespeare's treatment of the dramatic types, his outlook on life, biographical significances, themes of the plays, charaterization, etc., are discussed. The essays certainly deserve a place besides those of William Hazlitt and Mark Van Doren. Teachers, students, and theatre-goers will find them an excellent adjunct to the text.

Hazlitt on Theatre, edited by William Archer and Robert Lowe, New York, Hill and Wang, 1958, pp. xxxvii-211, A Dramabook, $1.25 (paperback).

The present volume contains a selection from Halzitt's *View of the English Stage* and *Criticisms and Dramatic Essays.* None of the essays from the widely known *Characters of Shakespeare's Plays* are reprinted. Hazlitt was at various times theatrical critic for the *Morning Chronicle, Examiner, Champion,* and the *London Stage Magazine.*

His essays on the contemporary theatre contain interesting reviews and criticism of John Philip Kemble, Edmund Kean, Sarah Siddons, and other noted figures. It has been said that the criticism of Kean by Hazlitt made the former's reputation secure, but the editors discount the story that Hazlitt received 1500 pounds from the managers of Drury Lane for writing his laudatory articles. It gives a fine sense of Shakespeare's continuing reputation to read accounts of the actors of the past and see that our present critics can not excel their predecessors—Shakespeare was always Shakespeare. Hazlitt's account of Mr. Kemble's retirement reprinted from the *Times* of June 25, 1817, is a fine tribute and Hazlitt was happy that he retired before it was "necessary for him to retire." This is an excellent book for browsing into the past—and the index helps. The editors have supplied an excellent introduction to Hazlitt's dramatic career.

The Race Is Not Yet Over

The *Times* (London) of Dec. 26, 1860 reported that when one of Isaac Reed's editions of Shakespeare appeared Robert Southey (Poet Laureate 1813-43) declared, "Comments upon Shakespeare keep pace with the National Debt."

John V. Curry, Deception in Elizabethan Comedy, Chicago, University of Loyola Press, 1955, pp. ix-197, $3.50.

Professor Curry of LeMoyne College defines deception as "the deceiving of somebody by one means or another," and attempts to discover "to what structural and functional uses was deception put in Elizabethan comedy and in the infusing of what dramatic values was it instrumental?" His method is to proceed "by way of an analytical survey, from a succession of starting points, of the uses of deception in Elizabethan comedy."

In his discussion of Deception and Its Agents in Chapter II, Professor Curry finds Shakespeare's Maria of *TN* a main deceiver in her skillful fooling of Malvolio, and distinguishes three kinds of love intrigue: young love dependent upon a servant; love ruled and directed by a friend or relative; and love directed by the self-reliant lover.

Chapter III discusses those deceivers described as rogues, testers, exposers, protectors, enviers, and revengers, finding only Duke Vincentio of *M for M* enrolled in this company. Chapter IV deals with the Victims of Deception, the Pedant in *Shrew,* the Anne Page subplot in *Merry Wives,* the ring episode in *M* of *V.* In both chapters "deception is shown in the process of becoming increasingly, and more artistically involved as an organic element in comedy. Turning in Chapters V and VI to the Duper Duped and the Means of Deception, Professor Curry finds that the deceiver may be the cause of his own undoing or may provoke a successful counter-intrigue. Among the means of deception are language, fraudulent documents, simulated attitudes, and impersonations. The concluding chapters discuss the Audience Appeal of Deception and conclude that what attracted the Elizabethans about deceptions "were certain dramatic values and comic effects inherent in deception as a dramatic element or achieved by its help." A bibliography and index are included.

E. B. Everitt, The Young Shakespeare, Copenhagen, Rosenkilde and Dagger, 1954 (Anglistica, Vol. II), pp. 188 and plates, Danish Kr. 27.50 ($4.00).

In his attempt to discover under what circumstances Shakespeare began his great career, Professor Everitt of Lehigh University applies the methods of science, in the first two sections of his book, "to arrive at some plausible hypothesis to explain the relationship to Shakespeare of certain interesting dramatic documents." In the third section he "assays these conjectures by means of handwriting tests," and in the fourth section he "applies literary tests to the key document, the manuscript play *Edmund Ironside.*" The fifth section is "a hypothetical chronology based on the first four sections."

In the first four chapters, Professor Everitt discovers that the author of the anonymous *Tarleton's News Out of Purgatory* was a "noverint," or law clerk, made fun of in Nashe-Green circles. In chapters 5 through 9 he establishes links among *The Troublesome Reign of King John, Edmund Ironside,* and *The True Chronicle of . . . Leir,* finding that they as well as "addition D" to *Sir Thomas More* and other mss. are in Shakespeare's noverint hand. Chapters 10-13 include a close analysis of Shakespeare's handwriting; chapters 14 and 15 discuss the literary evidence of Shakespeare's hand; chapters 16 and 17 attempt a new chronology for Shakespeare which indicates that he began his dramatic work by 1587, turning to the theatre from his occupation of law clerk and writing somewhat inept but promising works like those mentioned above which Heminge and Condell rejected They chose instead those "thirty-six plays best calculated to display impressively the highest plane of his dramatic genius." In addition to the 10 illustrations, the book contains an appendix discussing examples of Shakespeare's legal penmanship.

COMPLETED DISSERTATIONS

Edited by
Jack R. Brown, Marshall College

The Good Quarto of Romeo and Juliet, A Bibliographical Study, George Walton Williams, University of Virginia, 1957, 500 pp.

Dr. Williams argues that future editors of Shakespeare will do well to adhere "strictly to Q2 for the text closest to Shakespeare's final intent" in *R & J.* This conclusion is the result of an exhaustive study of the "bad" first quarto of 1597 and the "good" second quarto of 1599, together with an examination of the various theories hitherto advanced in regard to the history of the text.

Part I of the dissertation is a necessary preliminary study of the dramatic works issued from the shop of Thomas Creede, printer of Q2, in the years 1593-1602. The two compositors of *R & J* are identified and their significant professional practices and habits are established.

Part II is a detailed comparison of Q1 and Q2. Here the information assembled in Part I is used by the author to demonstrate that Creede's compositors "could not have produced the second quarto of *Romeo and Juliet* if they had been typesetting from the first." Thus the independence of Q2 is established and its dependence on Q1 is shown to be limited to half a dozen scattered instances.

In Part III, Dr. Williams reconstructs some of the characteristics of the manuscript from which Q2 was evidently composed. Significant differences in the printed text before and after III.iv lead to the suggestion that the manuscript used by Creede's printers was probably a holograph, in two states: from the beginning to III.v (excepting the Queen Mab speech), fair copy; from III.v to the end, foul paper.

John W. Draper, The Tempo—Patterns of Shakespeare's Plays, Heidelberg, Carl Winter, 1957, pp. 163.

Because tempo is fundamental to rhythm, Professor Draper of West Virginia University believes that a study of tempo may "throw light on Shakespeare's art" and "help in the interpretation of his plays." Shakespeare may have coached his actors, and his slurred spellings "suggest that he intended some of his lines to be spoken more rapidly than others." By examining such evidence and the more important evidence of slurrings demanded by the meter one may judge the "approximate speed of most of the lines."

In the opening chapter which deals with the tempo of blank verse Professor Draper finds evidence of Laertes' violent speed of speech, in accord with his choleric temperament, (IV.v. 130-136), and concludes that Shakespeare's three major uses of tempo are "to point the plot, to individualize the characters, and to sustain the emotion of the style." His growing mastery of these techniques is the subject of the rest of the book.

In *LLL* and other early plays Shakespeare takes his "first, very faltering, steps in the use of dramatic tempo," showing development in the tempo of *RIII.* There is little development in the later history plays, greater and more successful experimentation in *R & J,* and an integration of "tempo with the other elements of drama" in *JC.* The comedies of the second period do not show too much development, but with *Hamlet* a tempo which seems "in large units" a "monotone," expresses under this guise, "the throbbing passions of a sophisticated society." The problem plays of the third period, *Macbeth, Othello KL,* and *The Tempest* all show varying patterns of Shakespeare's mastery of tempo. Professor Draper concludes by observing that "These contrasts of tempo that arise from a wider and wider gamut of speed are increasingly based . . . on character, and especially on the humors and the astral complexions that according to the psychology of the day divided mankind into types." Professor Draper, long at work in this field, appends a list of his earlier articles on the subject.

Shakespeare Quarterly, edited for the Shakespeare Association of America by James G. McManaway, IX:1 (Winter '58)

"Margaret of Anjou: Romantic Princess Troubled Queen," Thomas H. McNeal, S. Q., IX:1 1958, 1-10.

Professor McNeal argues that the source of the unhistorical meeting between Margaret of Anjou and the Earl of Suffolk (*Henry VI*,, V. iii & v) is *The True Chronicle History of King Leir*, where her distress resembles Cordella's; that portrayal is "considerably influenced by the depraved Gonorill and Ragan"; and that, as R. A. Law has already shown, Shakespeare's dependence on the old *Leir* play reaches its climax in *Richard III*, where "The attempted murder of Leir by Ragan and Gonorill's messenger becomes brilliantly the murder of Clarence." McNeal concludes that *2* and *3 Henry VI* and *Richard III* were composed as a trilogy and that *1 Henry VI*, written earlier, was belatedly incorporated as a fourth play of this group, a task which required the creation of link scenes for the first play, notably the Temple Garden scene and the two with Margaret and Suffolk. Choice of the latter was not a happy one: "The audience . . . accepts the lady too readily as a damsel in distress; and though ingenuity is exercised in creating the impression that she is not all she seems, she nevertheless remains on stage too short a while for her true nature to register. The result is still shock when Margaret steps forth as the villainess of *Henry VI*."

"Daniel's The Tragedie of Cleopatra and Antony and Cleopatra," Arthur M. Z. Norman, SQ, IX:1, 1958, 11-18.

Daniel's closet drama, *The Tragedie of Cleopatra* (1594) exhibits interesting similarities in diction to the fifth act of Shakespeare's tragedy, similarities, as Dr. Norman points out, not to be found in North's Plutarch. Daniel's Cleopatra, like Shakespeare's, "is ennobled by the realization of the extent of her love for Antony and by sacrificing herself to that love"; whereas in Plutarch she remains throughout an "amoral, willful person." It is reasonable, argues Norman, to suppose that the fifth act of *Antony and Cleopatra* was suggested by Daniel's play and that Daniel's influence accounts for the "structural *tour de force* of Antony's suicide in act IV followed by Cleopatra's a very full act later," the action through act IV being dictated by Plutarch's account while act V develops Cleopatra's character in ways suggested by Daniel: "It may have been under the influence of the well-languaged Daniel that Shakespeare developed the two-fold nature of his tragedy and that much of the puzzle of Cleopatra's character arises from the difficulty Shakespeare faced in weaving a Cleopatra of exalted passion into the portrait given by Plutarch."

"Did Shakespeare Use the Old Timon Comedy?", Robert Hillis Goldsmith, SQ, IX:1 1958, 31-38.

The anonymous academic comedy about Timon of Athens that survives in manuscript form (the Dyce Manuscript) and for which no date has been established was, says Professor Goldsmith, an earlier play than Shakespeare's *King Lear*. It was, moreover, a source for both the latter play and for Shakespeare's *Timon of Athens*: "Clear parallels may be found between several characters in the three plays." Particularly striking are the similarities between the blunt and honest Laches of the old Timon comedy and the Apemantus and Flavius of Shakespeare's *Timon* as well as the Kent of *King Lear*. Goldsmith cites passages from all three plays which show 1) similarities in diction as well as in action and point of view, 2) a seeming development of the Laches-Apemantus character into Kent: "That the sketchy *Timon of Athens* came as a foreshadowing rather than as an 'after vibration' to *King Lear* is an attractive theory and fits the evidence I have presented. But my real purpose in this study is to establish the old Timon comedy as one of Shakespeare's primary sources and to marvel again at his artistry in reworking his material."

(To be continued)

Dissertation Digest:

A Reinterpretation of King Lear, Sarah Patricia Flanagan, Brown University, 1957, 166 pp.

This dissertation examines the "diverse and ambiguous" critical comment which has surrounded *King Lear* since its earliest productions. Philosophical and aesthetic criticism, psychological analysis, historical criticism, and imaginistic study have all led to a multitude of theories in regard to the tragedy. Dr. Flanagan arrives at a reinterpretation founded on the fact that since the play, when all is said, was indeed written for the stage of a particular era, it must be judged in that light.

Analyzing resemblances to Greek tragedy and to the Moral plays, the author sees *King Lear* as "poetic drama, retelling an ancient myth, at a moment of high seriousness in history." Logical explanations for the initial improbabilities and for other critical problems are possible when *Lear* is seen in its proper genre and under the limitations of the "age and stage" of Shakespeare.

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Digest of

CRITICAL REVIEWS

Ed. by Mrs. Hanford Henderson, Gallaudet College

Jorgensen, Paul A. Shakespeare's Military World, Berkeley and Los Angeles, University of California Press, 1956. $5.00.

"The author has read Shakespeare with care, gathering the references to military affairs . . . . There are . . . a gratifying number of parallels with English literary works . . . . It is . . . strange that . . . Dr. Jorgensen failed to mention Beaumont and Fletcher's *Bonduca* . . . . admirably Dr. Jorgensen points out that Shakespeare 'was not a professional, nor even a conscientious student of military science.' This . . . might seem to preclude systematic study of the matter. . . . Perhaps Dr. Jorgensen's . . . illustrative matter would have been more effective if presented not in the form of a conventional book but as a series of notes on classified passages."

Allan Gilbert, Mod. Lang. Notes (Dec. '58) 613-14.

Luthi, Max. Shakespeare Dramen. Berlin, de Gruyter, 1957. 20 DM.

"If it is still possible to 'interpret' all Shakespeare's plays in one book, one of two methods seems advisable. Either one leans heavily on the critical 'tradition' . . . or, one reinterprets the plays . . . from a personal standpoint. The former will be more suitable for the general reader, the latter for the specialist. Dr. Luthi, unfortunately, addresses himself to the general reader, but makes no attempt to give a rounded picture of his subject. . . . [He] examines only a few structural features . . . [of] each play, ignoring others . . . . Since Dr. Luthi has so many new and exciting things to say about Shakespeare . . . he should have written for the specialist . . . . [His] documentation could have been greatly improved."

E. A. J. Honigmann, Review of Eng. Studies (Nov. '58) 432-34.

Baldwin, T. W. Shakespeare's Love's Labor Won. Carbondale, Southern Illinois University Press, 1957. $5.00.

"The discovery of two leaves from a Jacobean bookseller's accounts which Professor Baldwin's thin book describes is important . . . . Among . . . plays . . . in the accounts . . . [is] 'loves labor won.' If . . . this . . . brings us no nearer to an identification of the play . . . it at least places . . . Meres . . . beyond any suspicion of having invented it. . . . [Professor Baldwin] betrays a certain inaptitude in bibliographical description . . . . [A] tendency to strain the evidence runs through the whole description of the manuscript leaves—as does also a tendency to destroy a significance in the minutest detail . . . . The transcription is unhappily less than satisfactory both in method and in execution . . . . Baldwin would have been well advised to produce a diplomatic transcript, with sufficient annotation to make it fully intelligible to inexperienced readers."

Giles E. Dawson, Journal of Eng. and Germ. Phil. (July '58) 542-45.

Clemen, Wolfgang. Kommentar Zu Shakespeares Richard III. Interpretation Eines Dramas. Gottingen, Vandenhoeck and Ruprecht, 1957.

"Professor Clemen's commentary follows the tradition of scene-by-scene interpretation of single Shakespearean dramas . . . . *Richard III* is a good choice for a commentary of this sort . . . . Compared to the stage consciousness of Harley Granville-Barker, Professor Clemen appears more word-conscious since he interprets always with full realization of the poetic and dramatic impact of the written word . . . . Professor Clemen's analysis is . . . meticulous, [and] it also rises occasionally to passages of imaginative insight . . . . it may seem . . . ungrateful to note the absence of a few . . . helpful features—that of a genealogical table, for instance, . . . or the lack of a note on the modern historian's endeavors to save . . . Richard from his sixteenth century detractors."

Rolf Soellner, Journal of Eng. and Germ. Phil. (July '58) 545-47.

Ribner, Irving. The English History Play in the Age of Shakespeare. Princeton, N. J., University Press, 1957.

"Mr. Ribner traces the development of the history play from folk plays and moralities, through *Kynge Johan, Gorboduc, Cambises, Tamburlaine,* and early English history plays, to the masterpieces of Shakespeare, and to the decline of the genre in the seventeenth century. His survey is remarkably comprehensive, and it embraces not merely the plays themselves but also the theories of previous critics. It is arguable, indeed, that some of his disagreements with his predecessors . . . should have been relegated to the notes . . . With Shakespeare . . . to whose work Mr. Ribner devotes some eighty pages, he is inevitably following in the footsteps of Lily B. Campbell and E. M. W. Tillyard, and the latter's treatment is both more comprehensive and more detailed. But . . . Mr. Ribner is able to correct Tillyard on one or two points."

Kenneth Muir, Mod. Lang. R. (Oct. '58) 361-2.

Traversi, Derek. Shakespeare, From Richard II to Henry V. Stanford, California, Stanford University Press, 1957. $4.25.

"Although he does not admit . . . that the four plays were conceived as a single unit, Traversi does see them as linked by a common argument: an opposition between a legal monarchy supported by traditional social sanctions but at the same time destructive of the very traditional values which are the source of its being, and on the other hand, an illegal monarchy with a strength and efficiency based ultimately upon a negative of and disregard for traditional values . . . . Perhaps the most distinctive and interesting element in Traversi's book is his analysis of the role of Falstaff. . . . Traversi's volume contains a closer and more detailed reading of the text than has thus far been forthcoming. His virtual scene-by-scene analysis is full of insight. His descriptions of poetic mood, the nuances of language are very perceptive. There is skillful explication of the action and some keen analysis of character."

Irving Ribner, Journal of Eng. and Ger. Phil. (April, '58) 341-3.

Spivack, Bernard. Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to his Major Villains. New York, Columbia University Press, $7.50.

"This interesting and substantial book . . . . [deals with] the characterization of certain Shakespearean villains, with particular reference to Iago. The excursus follows the . . . course of the Vice through . . . pre-Shakespearean dramas. . . . The underlying assumption is that 'the family of Iago' . . . differs categorically from Shakespeare's 'intelligible criminals' . . . . the former delight in mischief for its own sake, have the habit of didactic commentary, and tend toward demonstration rather than participation in their relationships with other characters. These traits, it is argued, are survivals from the tradition of the morality. . . . . if we could make sense out of Iago only by treating his role as a sort of fossil, we would be admitting a rather serious defect in the play."

Harry Levin, Ren. News. (Winter '58) 279-81.

SIGN LANGUAGE HAMLET

A sign language version of *Hamlet* was presented at Gallaudet College, the federal college for the deaf, in Washington, D. C., last March 27-29. The play was "translated" by two members of the Gallaudet English Department. Professor Leonard Siger made a modern English version of the play, and this was then translated into sign language by Professor Robert Panara.

Presented without speech, the play was interpreted by the deaf actors solely through the medium of sign language and gesture. For the members of the audience who could hear, Mr. Siger read his modern English version of the play at each performance, synchronizing the reading with the sign language of the actors. Some scenes from the Gallaudet *Hamlet* later appeared on the Dave Garroway television program, Today.

Mr. Siger and Mr. Panara are now working on a sign language translation of *Othello* which will be given on the Gallaudet campus in the spring.

Hamlet's advice to the players, Act III, Scene ii, in modern English is thus translated into sign language:

Hamlet: Pay attention to me. I will show you how to act. Don't show off too much. Your feeling and your action should fit together. No matter if you are acting a part of great passion, you must always control yourself, if you want to be a good actor. You must give a smooth performance. I hate to see a bad actor who acts without any understanding of his part. I think such actors should be punished and kicked off the stage. . . .

But, secondly, remember not to be too cold-hearted when you act, like a dead fish. Use your good judgment. Be as natural as possible. What is the purpose of acting? Etc.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 OF THE SHAKESPEARE NEWSLETTER published six times per year, Feb., Apr., May, Sept., Nov., Dec., at Kent, Ohio for December 31st, 1958.

State of Ohio
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LANDMARKS OF CRITICISM

Edited by
Marvin Felheim, University of Michigan

On Cutting Shakespeare

George Bernard Shaw
E. J. West, Ed., Shaw on Theatre, New York, 1958, pp. 122-6

The problem of what to cut in a Shakespearean production centers around the question of whose opinion is to prevail, the producer's or Shakespeare's? To follow the producer leads to the "abyss" of Irving's Lear or climinates lines of "poetic ecstasy" (Shaw is, as usual, curiously insensitive to imagery); further, how can Shakespearean "twaddle" (e.g. Hamlet's "soliloquy on suicide") appeal to "men whose intellectual standards have been screwed up to Goethe's Faust, Wagner's Ring and Ibsen's soul histories"?

The only alternative is to make Shakespeare, not the producer, the ultimate authority. There are reasons for not performing Shakespeare at all (difficulties of blank verse, absence of "crude" jokes, lack of appeal to matinee audiences) but there are no good reasons for trying to "jerry-build modern plays" out of his dramas. "Experience" proves that "Shakespeare making a fool of himself is more interesting than the judicious producer correcting him." People who really want Shakespeare want all of him.

There are a "thousand sensible reasons" for cutting not only Shakespeare's plays but all plays, all symphonies, all operas, all epics and all pictures too large for the dining-room; there is no reason for not cutting them except the design of the author.

The "sane conclusion" is that "cutting must be dogmatically ruled out"; the simple thing to do with an Shakespeare play is to perform it. The alternative is to let it alone.

Shakespeare: A Standard Text

George Bernard Shaw
E. J. West, Ed., Shaw on Theatre, New York, 1958, pp. 138-45

One is constantly impressed by the modernity and good sense of Shaw. He begins this letter to the *Times Literary Supplement* [London] by pointing out the obvious fact that "the printers of the Folio and Quartos could not indicate how the Elizabethan actor spoke his lines." There is still no musical notation available to convey sounds, pitch, etc.

Shaw then recapitulates the process by which Shakespeare's plays got into print: "first, Shakespeare wrote a play. It may be presumed that he punctuated it; but this is by no means certain." Then, "the scrivener copied out the parts for the actors, and made a legible prompt copy. . . . The copies so produced were then marked at rehearsal in all sorts of ways by all sorts of people for all sorts of theatrical purposes." Often a scrivener fair-copied such parts again. Enter the printer. "Now, the printer who does not consider that punctuation is his special business. . . has not yet been born"; besides printers then had "traditions" about the appearance of a page and the arrangements of words and letters on a line. "So . . . we get opinionated scriveners, a whole company of actors and stage officials, and a tradition-ridden compositor between Shakespeare's holograph and the printed page."

Shaw defends facsimiles to show "points at which changes made by modern editors are changes for the worse." But he adds, "no middle course is open to the modern editor between a photographic reproduction and a text doctored precisely as the conventional editions have been doctored." Above all, he recommends Granville-Barker's texts, but he admits those of William Poel, too.

Shaw next makes a "suggestion": "why not try to make a record of our language as it is spoken today on the stage classically?" To this end, he recommends a "phonetic edition" of *Hamlet* to be spoken by Forbes-Robertson. Our English "will be dead presently, unless we take the trouble and cultivate the artistic conscience to provide it with a notation." For the text, he would use Granville-Barker's and Poel's and other's.

He concludes by indicating that "this discussion about punctuation raises the much more serious question of making the great invention of reading and writing really effective and educational."

Abstracts from STUDIES IN HONOR OF T. W. BALDWIN, Continued

LEIR AND LEAR

Robert Adger Law of the University of Texas seeks to determine both the nature and type of King Leir and thereby to illumine the process of Shakespeare's composition. The core of the story in both plays is from Geoffrey of Monmouth's account in *Historia Regum Brittanniae* (c. 1140), which Law finds to turn on seven different series of incidents: "(1) the love test; (2) courtship and marriages of the three daughters; (3) rebellion of the sons-in-law; (4) mistreatment of their father by the elder daughters and dismissal of all his knights; (5) Cordeilla's kind treatment of her father; (6) Leir's victory over his sons-in-law and restoration to the throne; (7) Cordeilla's later overthrow by her nephews and death in prison."

Leir omits (3), modifies (4), and omits (7). Shakespeare also omits (3), and telescopes and modifies (6) and (7). The anonymous playwright has followed the general outline of Geoffrey's narrative. Shakespeare makes his play a tragedy and adds a subplot (borrowed from Sidney's *Arcadia*). For the first, he changed throughout character, tone, and emphasis; for the second, creates links between persons in plot and subplot and invents "new incidents to render the analogy of the two stories more distinct." By the end of I.i, Shakespeare has completed (1) and (2) in Geoffrey's account, and by omitting (3), can "devote four more scenes in Act I and all of Act II and Act III to the vicious conduct toward their over-generous fathers of the favored children in both plots." "Very little debt to legend or play" is in Act III, but with IV, "the structure begins to correspond roughly to the analogous series of scenes in the old play." In V, Shakespeare "seems to disregard almost completely the feeble lines" of *Leir*.

Law concludes that to *Leir* (possibly by Greene or an imitator) Shakespeare owes "a larger debt than is usually recognized," and that "nowhere did he exhibit greater artistic power than in turning this crude romantic comedy into heartrending tragedy." ["King Leir and King Lear; An examination of the two plays," [*Studies in Honor of T. W. Baldwin*, ed. Don Cameron Allen (Urbana, Illinois, 1958), 112-124.]

PROLOGUES & EPILOGUES

Clifford Leech considers why none of Shakespeare's tragedies written between 1599 and 1608 have Prologues and Epilogues. Only 30% of Shakespeare's plays have an extant prologue or epilogue or both (in contrast to the 48% cited for the whole period 1558-1642), and of Shakespeare's sixteen examples, nine are in the ten plays extending from *2 Henry IV* (1597-98) to *All's Well* (1602-3); after the latter, until *Timon* (1607-8), seven plays have neither; of the remaining five, two employ both, one only an epilogue.

The general avoidance of these devices in the early seventeenth-century "provides an important indication that the writers" recognized a difference between their tragedies and those of a decade earlier. The change "seems to lie . . . in the spirit of the new tragedy." Tragedy is no longer the "demonstration of a moral thesis": rather, the plays "exhibit a series of events which show the working out of a process of destruction, usually dependent on the commission of an evil act but also upon the nature of the existing situation." The use of these devices to represent the "meaning" of these tragedies would have been inappropriate.

In the other notable dramatic form of this period, satiric comedy, these devices were common. The prologue in *2 Henry IV* "fittingly introduces the kind of critical comment" that Shakespeare was not infrequently to make. The prologue to *3 Henry VI* belongs to satiric comedy; the "mere presence" of prologue and epilogue in *Troilus* "associates it with the satiric comedies of the time." The epilogue to *All's Well* Shakespeare may have included because he "was aware of" the connection of this play to the satiric comedies of Jonson and Marston. Professor Leech concludes that Shakespeare's "practice was rarely haphazard," that partially, at least, he "reflects current fashions" but "in a way that helps us to comprehend his approach to his varying dramatic task."

"Shakespeare's Prologues and Epilogues," [*Studies in Honor of T. W. Baldwin* (University of Illinois Press, 1958), 150-164.]

SHAW vs. SHAKESPEARE

Rudolf Stamm presents Shaw as "a precursor of the modern way of interpreting the plays, both in the study and on the stage." *Cymbeline* Stamm chooses as a "test case" because Shaw was fascinated by the play, as shown by his review ("Blaming the Bard") of the Henry Irving production, his letters to Ellen Terry (Imogen), and his own revision of the fifth act, *Cymbeline Refinished*. Shaw recognized that a work of art "cannot be judged by its intellectual content," Stamm asserts, but he did not view the characters and their arrangement in relation to the meaning of the whole play. Shaw's conviction that Shakespeare's texts are "recalcitrant" against the style of the modern theatre, that cutting and rearranging are inevitable, is "unimpeachable." Stamm concludes that Shaw's critical approach was limited by 'doctrinaire opinions, but much more by the nature of his mind and taste, which belonged in the classicist tradition." Although unable to conceive of the plays as organic wholes, Shaw was "a shrewd interpreter of . . . details of speeches, of characters, and of situations," and this fact, plus his "flair for the physiognomy of the plays," made him a "forerunner of present-day conceptions."

Shaw's *Cymbeline Refinished* (1945) is an "esthetic impossibility" because it has no connection with the "all pervading fairy tale quality of the play as a whole." Shaw attempts to create a new interest by making the main characters "react to the expected revelations in an unexpected post-Ibsen manner." Imogen, for example, becomes a "modern problem woman." The chief virtue of Shaw's dramatic "exercise" is to stimulate a new appreciation of Shakespeare's last act, which tells the conclusion of a fairy tale and at the same time makes it "a moving expression of faith in the possibility of human regeneration through the intervention of divine grace." ["George Bernard Shaw and Shakespeare's *Cymbeline*," *Studies in Honor of T. W. Baldwin* (Urbana, 1958), 254-266.]

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Diana Wynyard in Eric Johns' "From Stock to Stratford," Theatre World, LIV:404 (*Sept.* 1958), *p.* 49.

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REVIEW OF PERIODICALS

Ned B. Allen, University of Delaware; Barbara Alden; Nancy Lee Riffe, U. of Ky.; Gordon W. O'Brien, Youngstown Univ.; Peter J. Seng, Northwestern Univ.; Joseph H. Summerell, University of Rochester; Gordon Ross Smith, Penna. State U., Bibliographer.

'THOU' AND 'YOU' IN THE SONNETS

In a fresh, detailed and significant study of the text of the *Sonnets*, Francis Berry of Sheffield University distinguished between Shakespeare's use of *thou* and his use of *you*. Of the sonnets addressed to the young man, seventy-three are "thou" sonnets; thirty-seven, 'you' sonnets, Sonnet 24 appearing on both lists. The thirteen sonnets addressed to the Dark Lady are all 'thou' sonnets. "What was the reason, conscious or otherwise, which induced Shakespeare, whenever an instant of need arose, to use—since the choice existed for him as it does not for us, as for us 'you' must serve all purposes irrespective of number—*this* pronoun rather than *that* pronoun?" Berry finds that his choice is not to be explained in such terms as 'thou' for his more 'Petrarchan', immature, or Donne-like style or in Abbott's statement that the use of 'thou' in Shakespeare's time is very like the use of 'du' among Germans. Nor is the use of 'thou' a matter of the 'higher style'. Berry develops the following analysis: "Now, additional to any special local needs of rhyme or euphony, we would expect Shakespeare to choose, not at random, but meaningfully and sensitively. We can, in other words, expect some significance in the fact that one sonnet may be built around an 'I - thou' relationship, while another sonnet centres around an 'I - you' relationship. And this is exactly what we find: for while within the 'I-thou' relationship there is a great variety of states as, equally, there is within the 'I-you' relationship, yet the two—the 'I-thou' and the 'I-you're relationships— never coincide and they are distinguished by the pronominal forms employed. The person addressed as 'thou' is conceived of differently from the person addressed as 'you', and this implies that Shakespeare himself (the 'I' of both relationships) also changes according to the pronoun he uses." ["'Thou' and 'You' in Shakespeare's Sonnets," *Essays in Criticism, VIII*:2 (*April* 1958, 138-46.]

SHAKESPEARE AND CHAPMAN

S. K. Heninger of Duke University follows up the statement of a problem recently reopened by Dr. W. Schrickx (*Shakespeare's Early Contemporaries*, pp. 261-66) who contends that Shakespeare (*LLL*, IV,iii, 346-47), by closely echoing Chapman's lines (*Hymnus in Noctem*, 376-77), was consciously refuting them. Heninger contends: "The obvious relation between the two passages lies in the imagery, and therein also lies the key to their meaning. Shakespeare claims that the poet must use 'Love's sighs' for ink; Chapman maintains that the poet must use 'humor of the Night.' Actually, these two ink-substitutes were closely related through the microcosm-macrocosm analogy in which sighs and other emotional expression were likened to meteors." Heninger cites *R & J, I*, i, 196-97 and *I*, i, 7-9, concluding, "The image of human emotions expressed in terms of atmospheric phenomena was simply a part of the Renaissance cosmology of correspondences," the notion in its macrocosmic setting opening the *Hymnus in Noctem* (1-3) and in its microcosmic setting punned upon by Longaville (*LLL*, IV, iii, 68-70). "The leading idea of *Love's Labour's Lost*, then, is not that love is incompatible with learning [Dr. Shrickx's point of view], but rather that both are dependent upon melancholy," and that either to the exclusion of the other is inadequate to satisfy the complexity of human desire." ["Chapman's *Hymnus in Noctem*, 376-377, and Shakespeare's *Love's Labour Lost*, IV, ii, 346-347," *The Explicator, XVI*:8 (May 1958), 49.]

Holding the Mirror Up to Nature

When Elizabeth Younge (later Mrs. Alexander Pope) first appeared at the Drury Lane as Imogen in October, 1768, a gentleman in a box was heard to say: This must be good acting, because it is so little like acting."

From the *London Chronicle*, Oct. 27, 1768.

SHAKESPEARE'S CLASSICAL SCHOLARSHIP

Addressing the Editor of the *R.E.S.* upon a communication in which Professor J. A. K. Thomson argues that Shakespeare was 'deficient in classical scholarship', Professor Hereward T. Price points out a piece of evidence about Shakespeare's knowledge of Latin which no scholar has heretofore offered for serious consideration; namely, an item in the Folger Library in Washington: a copy of W. Lambarde's APXAIONOMIA, *sive de priscis anglorum legibus libri . . .*, published in 1564, in Latin, the title-page of which bears a signature which reads, as nearly as it can be deciphered, W. Shakespere. It has been described by J. Q. Adams in *The Folger Shakespere Memorial Library . . . A Report on Progress* 1931-1941, pp. 30-32, and in "A New Signature of Shakespeare's" in the *Bulletin of the John Rylands Library*, xxvii (1943), 256-9, and the signature has been discussed by Dr. Giles E. Dawson in a lecture "Authenticity and Attribution of Written Matter" [*English Institute Annual* for 1942 (New York, 1943), pp. 96-100, photographs between pp. 88-89]. Professor Price concludes: "It is my contention that the exhastive tests which Dr. Adams caused to be conducted have provided us with 'absolutely conclusive external proof' that Shakespeare possessed at least one book—the *Archaionomia*—and that a man who owned this book had wide intellectual interests ranging far beyond what the theatre demanded of him and that his 'Latine' was not 'small'." ["Shakespeare's Classical Scholarship," *The Review of English Studies*, New Series, IX:33 (February 1958), 54-55.]

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ACTION AND SOLILOQUY IN MACBETH

T. B. Tomlinson of the University of Melbourne sees in *Macbeth* "a tragedy manque and a clear example of the danger of an introspective approach to play writing." "Why is it difficult," he asks, "not to feel that *Macbeth* is one of the Shakespeare plays which approaches tragic status but just falls short of the mark?" Technically, he invokes Aristotle for an answer: "Aristotle forbids a pre-occupation with Character except as 'next in rank' to the Fable or action. 'In a play accordingly they do not act in order to portray the Characters; they include the Characters for the sake of the action.'" In *Macbeth* and in *Hamlet* Shakespeare abandoned, not only the classical rules, "but also the spirit that lies behind Aristotle's insistence on Fable as necessarily the dominating interest of a good playwright, and of this fact the overwhelming presence of soliloquy is a portent." Tomlinson suggests that the most tractable material for stage tragedy is the single-minded man or woman (as for example, Racine's Phedre), whereas Macbeth is "peculiarly fitted to hold several opposing ideas in mind at once." Shakespeare's solioquizing heroes do not state a simple dilemma (Compare the women in *Andromache.*), but begin "something more lengthily involved." Macbeth, "one of the few highly intelligent tragic heroes," is the "dealer in paradox and wit," but, comments Tomlinson, "Macbeth's sensitive introspections have just not the time in a stage play to build up a work of tragic stature." Nor do the moment of vision, the sound of the iambics, the imagery succeed in sustaining a tragic status. In only two passages of metaphorical verse ("Pity, like a naked newborn babe" and "Come, seeling night . . .") Tomlinson finds *Macbeth* "quite positive and uncompromising—and for this reason essentially different from the restless subtlety of the greater part of the verse of the play . . . Unfortunately, this sort of imaginative synthesis is rare in *Macbeth*. It is tremendously impressive, but too isolated and brief to make much headway against intractable material, the presence of which in the play is heralded by the famous soliloquies." ["Action and Soliloquy in *Macbeth*," *Essays in Criticism*, VIII:2 (April 1958), 147-55.]

Bon Mots For Bon Acting

When Esther Leach played Katherine at the Chowringhee Theatre, Calcutta, (India's Drury Lane) she was so good that the critics plagiarized Pope's famous epigram on Macklin's Shylock and wrote, "This is the shrew that Shakespeare drew." The play was Garrick's *Katherine and Petruchio*.

Dennis Shaw, "Esther Leach, The Mrs. Siddons of Bengal," Educational Theatre Journal, X:4 (*Dec.* 1959), *p.* 306.